

**TIMOTHY JONES**

**A COMPLETION OF THREE CHORUSES  
FROM**

**MOZART'S REQUIEM K. 626**

**LACRIMOSA**

**AMEN**

**SANCTUS**

**FULL SCORE**

These notes are extracted from the editorial introduction to a complete edition of the Requiem which can be found on the Mozart Fragments Project website ([www.ram.ac.uk/mozartfragments](http://www.ram.ac.uk/mozartfragments)).

## The rationale for the completions

### No. 8 Lacrimosa

Süßmayr's completion of Mozart's 'Lacrimosa' torso is, despite the infelicities of the voice leading in its inner voices, a powerful continuation of the opening with more character and harmonic ingenuity than Süßmayr's other liturgical music.<sup>1</sup> It does, however, have two serious problems:

1. The text of the chorus comprises the lines 52–7 of the poem. Unlike the tercets of the Sequence's first 17 stanzas, these last six lines consist of a quatrain followed by a couplet:

Lacrimosa dies illa,  
Qua resurget ex favilla  
Iudicandus homo reus;  
Huic ergo parce Deus:

Tearful will be that day  
When from the ashes shall rise  
The guilty man to be judged.  
Spare him therefore, O God:

Pie Iesu Domine,  
Dona eis requiem.

Merciful Lord Jesus,  
Grant them rest.

Süßmayr splits the text at 'Pie Iesu Domine' at bar 19. This might be taken as a subtle re-reading of the text: 'Spare him, O God – merciful Lord Jesus'. But it makes no sense, after the intervening bass horn solo (bars 19–21) to reprise the opening music in D minor to the words 'Dona eis requiem'. Whom, we might ask, are we supplicating to 'grant them peace'?

2. By ending the 'Lacrimosa' with a plagal cadence rather than a fugal 'Amen', Süßmayr ignored Mozart's plan for the conclusion of Sequence.

The present completion retains the basic shape of Süßmayr's continuation; but it reworks the voice leading of the inner parts in bars 9–19, resets the underlay of bars 22–3 to the words 'Pie Iesu Domine' in order to retain the integrity of the poem's final couplet in the movement's closing section, it cites the opening of the Introit in bars 24–6 (and thereby sets up a strong motivic link with the following fugue), and it ends on V so that the 'Amen' chorus can follow *attacca*.

### No. 9 Amen

Since the rediscovery of Mozart's sketch for the exposition of this fugue in the early 1960s it has often been remarked that its subject is an inversion of the opening theme of the Introit and that it has the potential for stretto treatment.<sup>2</sup> These two factors – inversion and stretto – bring to mind the epic fugue 'Cum sancto spiritu in gloria Dei Patris, Amen' which concludes the Gloria of Mozart's incomplete C minor Mass K. 427/417a (1783). Like the 'Amen' chorus, the 'Cum sancto spiritu' is the

<sup>1</sup> See, for example, Friedrich Blume, 'Requiem but no peace', *Musical Quarterly*, 47 (1961), pp. 147–169.

<sup>2</sup> The first report on Mozart's sketch was Wolfgang Plath, 'Über Skizzen zu Mozarts Requiem', *Bericht über den Internationalen Musikwissenschaftlichen Kongress, Jassel 1962* (Kassel: Bärenreiter, 1963), pp. 184–7. For discussion of the motivic content and contrapuntal potential of the fugue subject, see *inter alia*: Richard Maunder, *Mozart's Requiem: On Preparing a New Edition* (Oxford: OUP, 1988), pp. 47–9; and Robert D. Levin, *Mozart: Requiem* (Stuttgart: Carus, 1993), p. xxv.

concluding movement of an extensive, cantata-like setting of a long liturgical text, and its subject is a hexachord with one note per bar. Its blend of contemporary and archaic features anticipates the style of the authentic choruses in the Requiem. There are, however, three significant features which distinguish the 'Cum sancto spiritu' model from the 'Amen' sketch: the former is in the major mode, sets eight words and is in the customary *Alla breve* metre of Viennese *stile antico* fugues; the latter is in the minor mode, sets only one word, and is – unusually – in triple time (presumably because Mozart planned metrical continuity between the 'Lacrimosa' and the 'Amen'). Moreover, as Robert Levin and others have pointed out, 'Amen' fugues in Classical Viennese church music tend to be short and have a narrow tonal range, unlike Mozart's 'Cum sancto spiritu' fugue.<sup>3</sup>

For this completion, the broad compositional questions engendered by Mozart's sketch and its historical, generic and stylistic context are therefore:

1. How long should the fugue be, and how widely should it modulate, given the competing claims of (a) the need to form a sufficiently weighty conclusion to the entire *Dies irae*, and (b) the generic strictures of 'Amen' fugues by Mozart's contemporaries?
2. How could the stretti be laid out to give the music formal coherence and a climactic rhetoric?

The present completion is based on the premise that the cumulative formal and rhetorical weight of the Sequence (that is, all the movements from 'Dies irae' to the 'Lacrimosa' torso) requires a longer and wide-ranging conclusion than the conventional generic demands of an 'Amen' fugue would allow. Mozart's sketch itself establishes a measured pace in the unfolding of its material which would preclude anything other than the most cursory nod towards the subject's stretto potential in a concise fugue. (The initial fugal exposition alone takes 24 bars.) And in the Requiem's 'Kyrie eleison' double fugue, Mozart had already demonstrated his intention to treat musico-liturgical precedents as a living tradition, especially with regard to the tonal breadth of the fugue. While the 'Quam olim Abrahae' section of the Offertory lasts only 22 bars, it is enclosed within a longer motet-like movement, rather than a self-sufficient fugue, and so is not a valid model for the 'Amen'.

There are, naturally, many ways of laying out a stretto fugue. For this completion I adopted the principles underpinning the form of the 'Cum sancto spiritu' of K. 427/417a but adapted them to the peculiarities of the material of Mozart's 'Amen' sketch. Those principles are:

- The pace at which the material unfolds in the fugal exposition remains constant throughout the movement: in the case of the 'Amen' this is a norm of one chord per bar.
- After the fugal exposition the further entries of the subject follow a consistent pattern of stretto combinations.
- The initial entry of the inverted fugue subject is the most important subsidiary climax of the fugue.
- The highest entry of the subject forms the climax in the last section of the fugue.

The rhythmic profile and stepwise motion of Mozart's 'Amen' fugue subject lends itself to a multiplicity of stretto combinations of which the following are merely a selective sample:

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<sup>3</sup> See Levin 1993, p. xvi; Christoph Wolff, *Mozart's Requiem; Historical and Analytical Studies, Documents and Score of the Fragment* (Berkeley: University of California Press, 1994), pp. 35–7 and 113–114.

**2-voice strett**

ONE BAR subject and answer at the fifth



ONE BAR at the seventh



TWO BARS at the octave



TWO BARS at the fifth



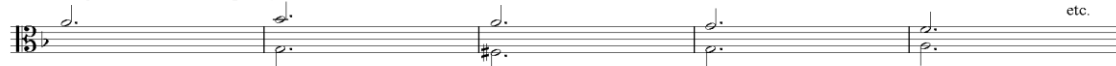
THREE BARS at the sixth



THREE BARS at the ninth



ONE BAR by inversion at the ninth (partial)



TWO BARS by inversion at the tenth



TWO BARS by inversion at the fifth



THREE BARS by inversion at the fourth



FOUR BARS by inversion at the fifth



Combining these two-voice stretti in different ways produces a series of three- and four-voice stretti, for example:

#### 3-voice stretti



#### 4-voice stretti



With so many possibilities to choose from, there is a danger that the fugue might become a mere compendium of these contrapuntal devices. This completion limits itself to two-voice stretti at the octave until its later stages, where stretti by inversion lead to the climax of the fugue.<sup>4</sup>

The conclusion of the completion draws on two different models. The first is the climax of the 'Cum sancto spiritu' fugue from the C minor Mass (bars 186–92) where the choir sings the subject in octaves accompanied by a running bass in the strings. In this completion of the 'Amen' fugue (bars 142–55) the subject and its inversion are stitched together to form a broad arch while the accompanying string lines are made of the subject, the answer and their inversions in diminution. The second model is the plagal cadence which ends Süßmayr's completion of Mozart's 'Lacrimosa'. Whether or not this cadence is authentic, it has undoubtedly become iconic, and it seemed fitting to at least nod to it at the end of the movement (bars 154–63).

<sup>4</sup> A completion that gives freer rein to the wide possibilities of stretto can be found on the Mozart Fragments Project website ([www.ram.ac.uk/mozartfragments](http://www.ram.ac.uk/mozartfragments)).



Oddly, Süßmayr's fugue does not develop this fundamental property of the subject. It is highly unlikely that Süßmayr would have 'accidentally' invented a subject with this potential and then failed to exploit it, but more likely that Mozart – who showed a penchant for stretto fugue in K. 426, K. 427/417a, K. 626 (the 'Kyrie' fugue) and elsewhere – might have invented a subject whose potential was not perceived or not fulfilled by Süßmayr. The unrealised potential of the fugue subject in Süßmayr's completion therefore points unmistakably to the Mozartian authenticity of the theme.

The present completion is based on the assumption that Mozart would have realised his subject's potential for stretto.<sup>8</sup> In line with Mozart's mature style, the strings and woodwind instruments play *colla parte* until the closing bars of the fugue. Throughout no. 12, the basset horns are replaced by clarinets in A, in keeping with the key constraints in Mozart's customary use of the lower instruments.<sup>9</sup>

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<sup>8</sup> An alternative completion, positing an alternative solution with a less rigorous pursuit of stretto, is available on the Mozart Fragments Project website ([www.ram.ac.uk/mozartfragments](http://www.ram.ac.uk/mozartfragments)).

<sup>9</sup> See Levin 1993, p. xxvi.

## 67

[Larghetto]





2 B.-hn *f*

2 Bsn *f*

2 Tpt *f*

Timp. *f*

A. Tbn. *f*

T. Tbn. *f*

B. Tbn. *f*

Vln I *f*

Vln II *f*

Vla *f*

S. *f*  
di - es il - la, qua - re-sur - get ex - fa-vil - la ju - di-can - dus ho - mo re - us:

A. *f*  
di - es il - la, qua - re-sur - get ex - fa-vil - la ju - di-can - dus ho - mo re - us:

T. *f*  
di - es il - la, qua - re-sur - get ex - fa-vil - la ju - di-can - dus ho - mo re - us:

B. *f*  
di - es il - la, qua - re-sur - get ex - fa-vil - la ju - di-can - dus ho - mo re - us:

Vc. *f*

Basso *f*

$\frac{8}{4}$   $\frac{6}{3}$   $\frac{6}{3}$  7 6 5  $\frac{4}{2}$  5  $\frac{7}{5}$  6 5 4 5  $\frac{3}{4}$  7 6 4 5

[illegible]



24

2 B.-hn *dim.* *p*

2 Bsn *dim.* *p*

2 Tpt *p*

Timp. *p*

A. Tbn. *dim.* *p*

T. Tbn. *dim.* *p*

B. Tbn. *dim.* *p*

Vln I *dim.* *p*

Vln II *dim.* *p*

Vla *dim.* *p*

S. *dim.* *p*  
do - - - na e - is re - - - qui - em, re - qui - em.

A. *dim.* *p*  
do - - - na, e - is re - - - qui - em, re - - qui - em.

T. *dim.* *p*  
do - na e - is, re - - - qui - em, re - - qui - em.

B. *dim.* *p*  
do - - - na, do - na e - is, re - - - qui - em.

Vc. *dim.* *p*

Basso *dim.* *p*

$\sharp 3$  3  $\frac{6}{4}$   $7^0$   $\frac{6}{3}$   $\frac{7}{5}$   $\frac{6}{\sharp 3}$   $\frac{7}{5}$   $\frac{6}{3}$   $7^0$   $\sharp$   $\frac{6}{4}$   $\frac{7}{5}$   $\frac{\sharp 7}{6}$   $\frac{8}{5}$   
 $\sharp 3$   $\frac{6}{4}$   $\frac{7}{5}$   $\frac{\sharp 7}{6}$   $\frac{8}{5}$

*attacca*

# 9. Amen

73

**Molto allegro**

Basset-horn 1 *f*

Basset-horn 2 *f*

Bassoon 1 *f*

Bassoon 2

2 Trumpets in D

Timpani in D/A

Alto Trombone *f*

Tenor Trombone *f*

Bass Trombone

Violin I *f*

Violin II *f*

Viola *f*

Soprano *f*  
A - men, a - men, a - - - men, a - men, a - men, a -

Alto *f*  
A - - - - - - - - - men, a - men, a - men, a -

Tenor *f*  
A - - - - - - - - -

Bass

Violoncello *f*

Basso *f*  
Organo tasto solo



25 **A**

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

men, a - - - - - men, a - - - - - men,

A.

a - - - - - men, a - - - - -

T.

men, a - - - - - men, a - - - - - men, a - - - - - men,

B.

- - - - - men, a - men, a - - - - - men, a - - - - - men, a - men,

Vc.

Basso



36

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt.

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

a - men, a - - men, a - - - - - men, a - men,

A.

- - - - - men, a - - - - - men, a - men,

T.

8 a - men, a - - - - - men,

B.

a - men, a - men, a - men, a - - - - - men a - - men, a -

Vc.

Basso

48

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

a - men, a - men, a - men, a - men, a - - - - - men, a - - - - - men,

A.

a - men, a - men, a - - - - - men, a - - - - -

T.

8

a - - - - - men, a - - - - - men, a - men, a - men, a - men,

B.

- - - men, a - men, a - men a - - - - - - - - -

Vc.

Basso

58 C

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.  
a - - men, a - - - - -

A.  
- - - men, a - - - men, a - - - men, a -

T.  
8 a - men, a - men, a - - men, a - - men, a - men, a - men, a - -

B.  
- - - - - men, a - men, a - men, a - men, a - men, a - men

Vc.

Basso

70

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

men, a - men, a - men, a - men, a -

- men, a - men, a - men, a - men, a - men,

men, a - men,

a - men, a - men,

80

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt.

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

men,

a - - - - -

a - - - - - men,

a - men, a - men,

men, a - men, a - men, a - men, a - men, a - - - - -

a - men, a - - - - - men,

a -

90 **E**

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

Organo

Tutti bassi

a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men,

a - men, a - men, a - men,

100

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

a - - - - - men, a - - - - - men, a - - - - -

men, a - men, a - - - - - men, a - - - - -

— a - men, a - - - - - men, a - - - - - men, a -

- - - - - men, a - - - - - men, a - - - - -

- - - - - men, a - - - - -





123

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt.

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

133

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.  
a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a -

A.  
men, a - - - - - men, a -

T.  
- - men, a - - - - men, a - - - - men, a - - - - men, a -

B.  
- - men, a - - - - - - - - - - men, a -

Vc.

Basso  
Organo  
Contrabasso

143

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

# 6 5 6 6 5 6/5 6/3 6 6

153

B.-hn 1

B.-hn 2

Bsn 1

Bsn 2

2 Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

5 8 7 5 3 3

## 12. SANCTUS

**Adagio**

[illegible]

6

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri-a, glo - ri - a, glo - ri - a tu -

ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri - a, glo - ri - a tu -

ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri - a, glo - ri - a tu -

ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri - a, glo - ri - a tu -

$\sharp 4_2$  6  $\sharp 6_3$  5 7 6 5 9 6 6 6 5 4 3

10 **Allegro molto**

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.  
a.

A.  
a.

T.  
a.

B.  
a.

Vc.

Basso  
colla parte

O - san - na in ex -

O - san - na in ex - cel - sis, in ex - cel - sis, O - san - na

21

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

O - san - na in ex - cel - sis, in ex - cel - sis.

A.

cel - sis, in ex - cel - sis.

T.

sis, O - san - na in ex - cel - sis, in ex -

B.

in ex - cel - sis, O - san - na

Vc.

Basso



31

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

- sis, in ex - cel - sis, in ex - cel -

A.

O - san - na in ex - cel sis, in ex -

T.

cel - sis, in ex - cel - sis, in ex - cel - sis.

B.

in ex - cel - sis, in ex - cel - sis, in ex - cel -

Vc.

Basso

41

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

- - sis. O - san - na in ex - cel - - -  
 cel - - - sis, in ex - cel - - sis, O - san-na in ex - cel - sis,  
 O - san - na in ex - cel - - - sis, in ex - cel - - -  
 - - - sis, in ex - cel - - - sis, in ex - cel - - -

51

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

sis. O - san - na in ex - cel -

in ex - cel - sis. O - san - na in ex - cel -

- sis. O - san - na in ex - cel - sis, in ex - cel -

sis.

61

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

sis, O - san - na in ex - cel - sis,

sis,

sis, in ex - cel - sis, O - san - na in ex - cel -

O - san - na in ex - cel - sis, in ex -

71

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

in ex - cel - sis, in ex - cel - sis,

in ex - cel - sis, in ex - cel - sis,

in ex - cel - sis, in ex - cel - sis,

cel - sis, in ex - cel - sis, in ex - cel - sis. O -

81

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

sis.

O - san - na in ex - cel -

O - san - na in ex - cel sis, in ex - cel -

sis.

O - san - na in ex - cel -

san - na in ex - cel sis, in ex - cel si, in ex - cel

91

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Basso

sis. O - san - na in ex -

sis, in ex - cel -

sis. O - san - na in ex - cel - sis,

sis, O - san - na in ex -

100

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

D Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

S.

cel - - - - - sis, in ex - cel - - sis, in ex - cel - - sis.

A.

sis, in ex - cel - - - - - sis, in ex - cel - - sis, in ex - cel - - sis.

T.

in ex - cel - - - - - sis, in ex - cel - - sis, in ex - cel - - sis.

B.

cel - - - - - sis, in ex - cel - - sis, in ex - cel - - sis.

Vc.

Basso

6 6